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ABSTRACT

Work done in Sweden under the purview of the Creativity and Communication: Music and Art Education Project included (1) developing theoretical premises and central research problems; (2) surveying art and music teachers at various levels of compulsory school concerning their views of the purpose, function, and conditions of art and music education; (3) observing art and music teaching at the junior, intermediate, and senior compulsory school levels; (4) researching the development of art and music teaching in schools; (5) establishing links between research and teacher education; and (6) cooperating with national agencies and other Nordic countries. During part of the project period and after, efforts were devoted to inservice training and information distribution at local, school, national, and international levels. (RH)

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JANUARY 1985 FIELD - TOPIC 1985:1

Curricula
Teaching processes
Art education
Music

Concluded project

TITLE OF PROJECT: CREATIVITY AND COMMUNICATION: MUSIC AND ART EDUCATION - THE KROK PROJECT

What happens in art education and music periods at different levels of compulsory school?
How is teaching affected by organisational frames and subject content?
How do teachers view their work, for example as regards working conditions, teaching objectives and subject content?
How have ideas concerning content, emphases and methods changed over the years? How are the art education and music curricula developing?
How do different pupils interpret the roles of these subjects at school? What ideas do pupils have about the content of these subjects and the way they are taught?
What factors respectively impede and facilitate the transformation of teaching practice?
These are some of the various questions which are being studied in the KROK project. The questions are interlinked and the answers given can help in various ways to explain what goes on in art and music teaching.

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For some years now, the Research Group on Curriculum Theory and Cultural Reproduction at the Stockholm Institute of Education has been engaged in research concerning art and music as school subjects, with special emphasis on questions relating to curriculum development and teaching. Between 1976/77 and 1979/80 the National Board of Education financed a project entitled "Creativity and Communication: Music and Art Education" (KROK). This project resulted from an inventory of R & D requirements in the practical-aesthetic subject sector - see (1) of the appended list of publications. The inauguration of the KROK project marks the first ever allocation by the NBE of research funds for art and music education. The theoretical and empirical contributions and the experience accruing from the project can therefore also be regarded as a foundation for educational research in practical-aesthetic school subjects relating to culture and cultural life. The work begun under the project has been continued in more recent years without special research grants.

The work done in the course of the KROK project can be summarised under the following heads:

- Theoretical premises and central problems of research have been continuously discussed and successfully developed within the Research Group on Curriculum Theory and Cultural Reproduction and together with representatives of both teaching subjects. Some of these premises and discussions have been published in report form. One of the reports (2) contains an analysis of the concepts of creativity and communication and their relation to schools and education. The contents of this report include a review of ways in which the concept of creativity has been used and can be used in connection with art and music education. It also deals with the communicative properties and potentialities of the teaching subjects (pictorial language and musical language) and some consequences of pictorial and musical languages being taught in a social context where the verbal language predominates. Another report (3) compiled as part of the project deals among other things with the views of different researchers concerning the role

of language as an instrument of socialisation in school and elsewhere.

- During the first year of the KROK project, a questionnaire survey was conducted of teachers of art and music at various levels of compulsory school. This survey involved a sample of teachers (600 approximately) from a number of randomly selected municipalities (42 in number) and it conveyed a picture of the views of different teachers concerning the purpose, function and conditions of art and music education. Among other things this survey revealed that class teachers regard deficiencies in their own training as the greatest impediment to ideal teaching of both subjects, while art and music teachers tend more often to emphasise the constraints imposed by various frames (class size, the limited time available etc.). All in all the replies to the questionnaires indicate that different groups of teachers tend to give different answers, especially when declaring their views of the content and importance of the subjects and the instructional role of the teacher. The answers can also be said to reflect different "codes" underlining the views taken by different groups of teachers of teaching, themselves and the purpose of teaching. Class teachers, music teachers and art teachers base their work on different traditions and have different educational backgrounds. The replies given by the teachers in the questionnaire survey, therefore, should also be viewed in an historical perspective. The views of the music teachers concerning the importance of counteracting "bad" musical taste are deeply rooted in history, while the ideas of class teachers - and, to some extent, art teachers as well - concerning the importance of free forms of expression have historical antecedents which do not extend as far back in time. The results of the questionnaire survey have been published in various contexts - (4), (7) and (9).

- The project also included observations of art and music teaching at the junior, intermediate and senior levels of compulsory school in eight classes in three different municipalities. Teachers and all pupils in the classes were interviewed in conjunction with

these studies. The extensive interview and observation material has been processed in several different ways over the years and the results have been published in several different contexts - (5), (11), (12), (15) and (17). The observation material collected is so voluminous (comprising about 85 lessons or nearly 4,500 pages of lesson transcripts with accompanying observation reports) that it can be processed from a host of different angles in the course of further research relating to art and music education.

- Studies of the development of art and music teaching in schools have proceeded parallel to other work within the project. The comprehensive material collected has been used in the project itself and has also been made available to trainee teachers at various levels. In the case of art education, the development of the subject in Swedish schools has been comprehensively analysed. The analysis, based on a review of curricula, textbooks, inspectors' reports and professional journals, illustrates the emergence of different instructional traditions and the ideological/methodological changes undergone by the subject. Parts of the historical analyses have been presented in working reports - (6) and (14). The results of these studies have also been linked up with other studies forming part of the project and in this way have served among other things to shed light on the various ideas concerning art education which prevail today among class and art teachers (cf. the questionnaire survey) and which in turn have a bearing on the conduct of teaching (cf. the observation studies) - see (10), (14) and (17).

The above mentioned surveys have made it possible for questions relating to the teaching of art and music to be studied in various perspectives, viz with reference to the impact of organisational frames and in terms of teachers' ideas, subject traditions and educational ideals. It has been possible to elucidate the complex interaction between traditions, teachers' ideas, teaching conditions and the teaching process by interlinking the various studies. This has also involved further development of the process study methodology previously used in educational research. Among other things the results testify to the

importance of frames as a factor influencing the organisation and conduct of teaching and the importance of content as a factor influencing the way in which different pupil groups come to regard teaching. These results are summarised in (17).

In addition to the above mentioned surveys, other work has been done as part of the project and following its formal conclusion. Here are some examples:

- In conjunction with the research work, co-operation was established with the training of music and art teachers, e.g. in matters relating to research links. For example, research links in the training of art teachers were investigated and practical suggestions made with the aim of achieving "scientifically based" training (8). In the music sector, work relating to research links developed on other lines, e.g. by means of seminars and discussions concerning the cognitive basis of music teaching and the relation of teacher training to schools and teaching. Concerning this last mentioned question, a group of music teachers, viz rhythmics teachers, was recently studied with reference to work situation and field of activities (19).

- Work has proceeded in continuous co-operation with the NBE. For example, the KROK project was included as a reference group for art education curricular planning preparatory to Lgr 80 and in the work done by the NBE on questions relating to child and youth culture.

- For several years, members of the project team have also taken part in Nordic co-operation on art education. In this connection a follow-up study of a Nordic course for art teachers has been undertaken in the various Nordic countries (16), showing among other things the way in which ideas presented and tested during a summer course are variously transformed and adapted to the varying conditions by which teaching is affected in different schools and countries. In many cases, constraints of various kinds do a great deal to affect the prospects of implementing experience. These

may take the form of a shortage of time and/or material resources, or else the prospects of gaining support for one's plans from head teachers and colleagues. In other cases, i.e. where teachers operate in more favourable conditions, it is easier for ideas to be translated into practical school work. The results can be related to questions concerning obstacles and opportunities in art education and the prerequisites of transforming familiar teaching practices. In connection with this research work, useful contacts with other researchers in the same or neighbouring fields have been established at Nordic level. As part of the interchange of experience between the various countries, Nordic conferences of teachers and researchers in the field of art education have been organised and devoted partly to a presentation of experience accruing from work on the project (15).

Ever since the KROK project began, teachers and other subject representatives have shown a great deal of interest in the work roughly outlined above. As a result, part of the project period and, above all, the succeeding period have been devoted to in-service training and information distribution. Wide dissemination of results has been possible and there have been many opportunities of discussing theories, premises, methods and results with those affected by the research work. Information and INSET arrangements have varied and have included the following:

- Information to art teachers in compulsory and upper secondary schools, partly at a series of in-service days for art teachers in the Municipality of Stockholm.

- Information to art teachers from all Nordic countries in conjunction with the Nordic summer courses in 1980 and 1981.

- Information to Danish and Norwegian art teachers by means of INSET courses and seminars.

- Information to art and music teacher trainers respectively in conjunction with teacher-trainer in-service days.

- Information to trainee teachers of art and other subjects and to students taking short-cycle education courses at the Stockholm Institute of Education.

- Information in conjunction with research congresses and symposia (the American Educational Research Association, San Francisco, 1979; conference on art education research, Biskops-Arnö, 1980; NBE symposium, Särö, 1980; Nordic conference on art education research and art education, Lillehammer, 1982; seminar on socialisation theory, Oslo, 1983).

- Information concerning the work of the project to the NBE, the NBE Committee on Educational Research and Development, the National Council for Cultural Affairs, representatives of the Upper Secondary Schools Commission and the Organising Committee for Higher Music Education (OMUS), and representatives of the Ministry of Education and Cultural Affairs.

- Participation in panel debates on art and music education.

- Information via an exhibition on art education in schools (Stockholm Cultural Centre).

- Information via articles in professional journals (Musik-kultur, Utbildningstidningen, Teckning, Estetiskt Forum, Bild i skolan, Forming i skolen, Formning, Df3 Formning).

- Information via a 30-minute broadcast on Educational Radio ("The Classroom Language", 1982).

There is a great deal to suggest that information about the research being conducted should be disseminated in many different ways, written reports being only one of them. As the project has advanced, the feedback of research findings to the teachers whose work the research is concerned with has come to be regarded as increasingly vital. In this way teachers can not only be enabled to put their work into perspective and be given an "implement" for interpreting the situation

confronting them, but researchers can also find abundant opportunities of "validating" their findings. This is not the least important of the "results" or experience accruing from work on the KROK project.

As has been made clear in the above overview, research in recent years has come to centre round art education, whereas work relating to music has continued in somewhat different forms. Very briefly, the work done since the KROK project began has helped to augment documentation concerning music and, above all, art education in compulsory schools. At the same time this work has also made theoretical and empirical contributions to the research done by the Research Group Curriculum Theory and Cultural Reproduction into curricula and teaching processes. This work has also attracted a great deal of interest from teachers and other subject representatives, both in Sweden and elsewhere.

Partly in a bid to improve the research links of higher education, opportunities have also been created, at the Department of Educational Research of the Stockholm Institute of Education, for studying education as a university subject with particular emphasis on the teaching of practical-aesthetic subjects. In this connection the members of the KROK project team have supervised students opting for this speciality. Special assignments at various levels have been published - (13), (18) - and several individual studies are in progress. Thus the measures begun through the KROK project and built up over a number of years are beginning to bear fruit in the form of new studies in this field and through a wider competence.

Reports and other publications

(1) Jiveskog, L-O (ed.) (1976). Research and development work concerning practical and aesthetic subjects. A conference report. NBE, Division L3:1.
(In Swedish)

(2) Jiveskog, L-O, Pettersson, S & Åsén, G (1978) Communication and creativity? Background and premises for a study of music and art in schools. Report 2 from the Research Group on Curriculum Theory and Cultural Reproduction. Stockholm Institute of Education, Department of Educational Research.
(In Swedish)

(3) Jiveskog, L-O, Lundgren, U P & Mattsson, K (ed.) (1978) Language and socialisation. A symposium report. Report 3 from the Research Group on Curriculum Theory and Cultural Reproduction. Stockholm Institute of Education, Department of Educational Research.
(In Swedish)

(4) Jiveskog, L-O, Pettersson, S & Åsén, G (1978) Teachers on art and music in compulsory schools. Report 4 from the Research Group on Curriculum Theory and Cultural Reproduction. Stockholm Institute of Education, Department of Educational Research.
(In Swedish)

(5) Jiveskog, L-O, Pettersson, S & Åsén, G (1979) Constraints and codes in a context of art teaching. In Lundgren, U P & Pettersson, S (ed.) Code, Context and Curriculum Processes. Studies in curriculum theory and cultural reproduction 3. Stockholm Institute of Education, Department of Educational Research. Stockholm: Liber.

(6) Broady, D (1979) Art teacher training and the teaching of art during the sixties. Material for a professional analysis. Working material from the Research Group on Curriculum Theory and Cultural Reproduction . Stockholm Institute of Education, Department of Educational Research.
(In Swedish)

(7) Jiveskog, L-O, Pettersson, S & Åsén, G (1979) Teaching art. Class teachers' and art teachers' opinions of their work. In Teckning. Tidning för svensk teckningsundervisning, no. 2, 1979, pp. 50-57.
(In Swedish)

(8) Jiveskog, L-O, Pettersson, S & Åsén, G (1980) Research links in art teacher training. A survey commissioned by the Art Education Department of the Stockholm Institute of Education/ National College of Art and Design. Survey material 1 from the Research Group on Curriculum Theory and Cultural Reproduction. Stockholm Institute of Education, Department of Educational Research.
(In Swedish)

(9) Jiveskog, L-O, Pettersson, S & Åsén, G (1980) The KROK project. I Estetiskt forum, no. 51, 1980, pp. 14-17.

(10) Jiveskog, L-O, Pettersson, S & Åsén, G (1981) The content of art as a subject and art education. In Lundgren, U P et al (ed.) Content-related educational research. A conference report. Report 14 from the Research Group on Curriculum Theory and Cultural Reproduction. Stockholm Institute of Education, Department of Educational Research.
(In Swedish)

(11) Åsén, G (1981) "It needn't look like anything". Art education at junior and intermediate levels. In Forming i skolen, no. 3, 1981, pp. 17-21.
(In Swedish)

(12) Åsén, G (1981) "It needn't look like anything". Art education at junior and intermediate levels. In Bild i skolan, no. 3, 1982, pp. 28-33.
(In Swedish)

(13) Hartman, P (1981) In the service of the master. A developmental study of Carl Malmsten's workshop school. Degree thesis in education. Stockholm Institute of Education, Department of Educational Research. (Stencil)
(In Swedish)

(14) Åsén, G (1982) From depiction to free forms of expression. An analysis of the influence of psychology on the development of art education. Working material from Research Group on Curriculum Theory and Cultural Reproduction. Stockholm Institute of Education, Department of Educational Research.
(In Swedish)

(15) Pettersson, S & Åsén, G (1982) Educational reserch on art education in Sweden - some experience from work under the KROK project. In Barns bilder i barns verden. Rapport fra ett nordisk seminar. Landslaget Forming i skolen og Nansen-skolen, Lillehammer. Stencil.
(In Swedish)

(16) Pettersson, S & Åsén, G (1982) From summer course to school work. A follow-up study of a Nordic course for art teachers. Report 18 from Research Group on Curriculum Theory and Cultural Reproduction. Stockholm Institute of Education, Department of Educational Research.
(In Swedish)

(17) Dahlberg, G, Pettersson, S & Åsén, G (1983) Pedagogics and ideas of the world about us. In Bernstein, B & Lundgren U P (ed.) Makt, kontroll och pedagogik. Studier av den kulturella reproduktionen. Lund: Liber.
(In Swedish)

(18) Hartman, P (1984) Handicraft for work or pleasure? A study of curricular changes and debate in the teaching of handicraft. Degree thesis in education. The Stockholm Institute of Education, Department of Educational Research, report 3/1984. (In Swedish)

(19) Bertolotto, I, Jiveskog, L-O, Pettersson, S & Åsén, G (1984) Rhythmics in Sweden. Report on the working conditions and work situation of rhythmics teachers in Sweden, 1982/83. The State Academy of Music, Stockholm. Department of Rhythmics. (In Swedish)

Copies of the above reports are obtainable on request from:

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Tel. 08-22 16 80/ 258,
08-53 45 28

The persons actively involved in the KROK project can also be reached by means of the above address and telephone numbers.

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